METHODICAL TEXT BOOK

to

Round Writing

for Self-Instruction and for Use in Schools

by

F. SOENNECKEN

with a preface by

Professor F. REULEAUX

Director of the Berlin Royal Technological Academy etc.

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Notice to Teachers.

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PREFACE BY PROFESSOR F. REULEAUX

It gives me pleasure to comply with the wish of the author, Mr. SOENNECKEN, that I recommend his Method by a few words. It is a work planned and executed with intelligence and zeal; it acquaints our draughtsmen methodically with a kind of writing which ought to be more generally used than at present. In France, Round Writing has been for a long time nearly as popular as the common current hand, great lithographed works being entirely written in it. In Germany it has been used to some extent only in the South, and even there only for inscribing plans. Perhaps the want of neatness of form prevailing in the Methods hitherto published, has prevented its gaining ground; though it cannot be denied that some of the specimens represented in them are ingeniously contrived and pleasant to the eye.

In this work every ostentation is avoided, and instead we find that the author, being fully aware of the effects produced by his system of writing, gives his directions with that strictness and consistency which enable the pupil to follow the teacher, while it exceedingly facilitates the task of the teacher of directing the practising of a peculiar kind of writing.

The work deserves to be recommended to all the students of Technical Academies as well as to those of preparatory schools; practical draughtsmen will welcome it without any further recommendation.

Reuleaux

A FEW TESTIMONIALS REGARDING THE COMPLETE AND RAPID SUCCESS OF OUR METHOD

Complying with the desire which I expressed to him, Mr. SOENNECKEN has had the kindness to let a few scholars of the upper forms of our Industrial School have some instruction in the art of Round Writing. The course has been completed in eight lessons, not counting a short time employed in practising exercises at home. The result of this instruction has been highly satisfactory indeed, and has convinced me that the Method is simple and does not presuppose any particular skill with the beginner, as even such scholars have improved rapidly who possess but little aptitude for calligraphic accomplishments. Owing to this happy result, measures will be taken that all the scholars of our Industrial-School may thus learn the art of Round Writing.

Dr. Krumme,
Director of the Industrial School,
of the city of Brunswick.

I hereby attest with pleasure that Mr. F. SOENNECKEN has delivered in our Polytechnical School, a course of lectures on Round Writing, combined with exercises. The success was extraordinary, surprising even in those who had little practice in penmanship. His system and method are ingeniously conceived, and the pens invented by him are better adapted for this writing than any other known to me. Round Writing deserves to be recommended for ornamental purposes, and since Mr. SOENNECKEN has by means of his method made it easy to master it, it has always been in great favor with our students, and has supplanted several other writings requiring more labour and time. This we consider an evidence of its usefulness.

Therefore, in order to do my best to propagate this very useful style of writing among the technicists in Prussia, I intend requesting Mr. SOENNECKEN to deliver a course in our Polytechnical School every year.

(Written in Round Writing by H. Milard after a course of eight lessons.)

von Kaven,
Director of the Polytechnical School for the
Rhineland and Westphalia,
Aix La Chapelle

THE AUTHOR'S PREFACE

However great the importance may be which Americans and Englishmen, owing to their aversion to all superfluous flourishing, attach to a simple and neat mode of penmanship, yet they are still deficient in the art of simple, neat and well executed ornamental writing which can be performed without loss of time and without trouble. It is expressly the aim of this work to supply that want by a method of instruction in the still little understood, although generally much appreciated

Round Writing

by means of which any competent person, without presupposing in him a natural gift for calligraphy, can be taught this noble art of ornamental penmanship correctly and rapidly in a few lessons, with the help of some explanations and methodical exercises with letters.

The methods of Round Writing hitherto published, even those that have obtained the prizes at the Paris exhibition in 1867 and at Vienna in 1873, are not particularly adapted for self-instruction. Compared with the delineations as given in D'ALEMBERT'S Encyclopedia, (Recueil de planches sur les sciences et les arts, seconde livraison, en deux parties, première partie, Paris M.DCCLXIII., Tom. II) these methods do not show that the slightest improvement has been made in the art of writing during the latter half of the past and the present century; on the contrary they teach Round Writing without going to the trouble of explaining it, and only in the same rude manner as did the Encyclopedia, by representing it as something not needing any further explanation, and omitting

1. to establish in a thorough and logical way a system of Round Writing, based on full acquaintance with and due appreciation of the true character of its formation,

2. to teach the uniform way of holding the pen, as it is indispensable to fluent handwriting,
3. to mention or rather to explain the broad-nibbed pens, which omission make it difficult, even for professional calligraphists, to imitate the writing, and impossible to acquire fluency in it.

Even those methods which have carried prizes, do not contain the figures and signs of inter-punctuation in Round Writing.

In our Method however, because intended for schools as well as for self instruction, the writing of the letters has been developed from a few fundamental strokes executed according to a fixed principle, to the seemingly most complicated letters. In thus promoting the knowledge of the correct formation of the letters, the art has been made easy, and owing to this logical proceeding, a uniform holding of the pen, corresponding with the natural carriage of the fingers will be attained. This Book presents the advantage, not only of thoroughly explaining and delineating by illustration the way of holding the pen, but moreover is accompanied by an assortment of our pens as expressly constructed for Round Writing, includes ruled sheets, and finally exhibits specimens showing the practicability of Round Writing for Industrial, Drawing and Commercial Schools, and for Engineers, Architects, Lithographers, Merchants and others.

Professor F. Reuleaux, Director of the Royal Technological Academy of Berlin, has done me the honor of revising my Method and of supplying it with several important improvements, for which I feel very grateful. In concluding I hope and wish that the publication of this Method may give a still greater diffusion to the system of true Round Writing, as being the most elegant, distinct and beautiful ornamental writing.

Bonn, May 1878. *F. Soennecken*

INTRODUCTION *

Round Writing,

so called because of its predominant round form, unites a distinctness, beauty, and ease of execution such as no other style can pretend to, and is chiefly to be preferred to all other kinds of ornamental writing, because it is not like them more or less drawn but easily written. Its original form is like that of the common universally adopted Latin or English current-hand, an easy imitation of the very simple classical Latin or Roman writing, from which most modern writings are derived, and which is still considered as a model. While the letters of the English current-hand, mostly consisting of thin strokes, allow the most dissimilar deviations at the sacrifice of distinctness, the letters of Round Writing on the contrary, with the exception of the joinings, are exclusively formed by heavy strokes easily caught by the eye, and disfiguring flourishes are not only less easily practicable, but even entirely excluded, as the purpose of the writing is to acquire the greatest possible simplicity.

As compared with the characters of current writing and owing to the aesthetic form of all letters, Round Writing consequently presents not only that unusual advantage of greater precision, but also that of being easier of execution after a little practice, because it is done without pressure.

In Round Writing the letters are developed in accordance with a standard rule, from plain rudimental strokes that are between themselves in a certain harmony of dimensions. Grouped according to the affinity of their forms, they are represented in the appended exercise tables as derived in systematic succession from a prototype. The latter, as the figurative expression of the Method, shall always show the scholar the origin, simplicity, and symmetry of every letter, and accustom him to take the characters not for inexplicable hieroglyphs, as they may seem by their peculiar formation, but for what they really are: delineations, systematically formed, by a few simple strokes, after mathematical principles.

* The Author takes the liberty to expressly call attention to the fact, that even to scholars who command a good handwriting, the perusal of the Introduction and the Rules placed under §§ is absolutely necessary, the ease of writing and the beauty of the characters depending more on the knowledge of the rules of their construction than on the manual skill of the writer.

Already at the beginning of the 16th century, ALBRECHT DÜRER, like some Italian masters before him, explained the copying of the Roman capital letters, and the small letters of Gothic style, as a part of mixed mathematics, by constructing the former geometrically into squares, and combining the latter after a fixed proportion out of smaller squares.

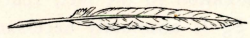
Though this evidently correct understanding of forming letters has hardly had an opportunity of finding general appreciation since that time, yet the proclaimed theory has freed the art of writing of monotony, because it keeps the mind active, the interest alive, and removes all dislike, which every monotonous and tedious work, such as the practice of Round Writing was till now, creates in persons accustomed to exert their mental faculties.

But necessary as this closely limited system of forming letters is to the understanding and learning of the Round Writing, yet of course every constraint and servile exactness is avoided in its free execution. The only aim of this system is, to have the correct forms of the letters properly understood, and to introduce an easy and agreeable style, by showing the natural development of the forms, according to the fundamental rule that the pen must always be held in the same steady way; which means that all connecting lines must be parallel, and the down-strokes be symmetrical. The elegant and perfect execution of those strokes which do not absolutely belong to the characteristic form of the letters, especially the spiral lines, will always depend on the manual skill and taste of the writer.

For, as language has its laws and rules with regard to correctness, yet with regard to euphony does not allow of any artificial drilling without losing its naturalness; even so current writing, as the image of language, does not suffer its forms of beauty to be pedantically constrained into a narrow rule.

The writing may be done by means of my pens especially constructed for Round Writing, as they are represented in their various widths on page 28 together with the normal size of the letters corresponding with the width of the pens.

If the following instructions and illustrations concerning the exercises and the holding of the pen are carefully observed, the correct Round Writing will no more be the privilege of special calligraphic talents, nor of skilled penmen, but only an easy execution of characters according to simple rules.



INSTRUCTION PREPARATORY TO THE EXERCISES

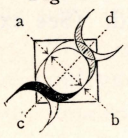
§ 1. To write Round Writing is to construct and connect semicircles and straight lines according to a fixed rule, on the exact observance of which latter depends the correctness and beauty of form, as well as the ease in writing.

§ 2. The elementary forms of the Round Writing-characters are:

I. circles, semicircles, quadrants,
II. spiral lines,
III. perpendicular and horizontal double curves, and
IV. perpendicular and horizontal straight lines.

§ 3. All bent lines or curves (§ 2, I—III) are formed by strictly mathematical semicircles of single, double, triple, and quadruple size, whose diameters lie in the diagonal a b of the square affixed (fig. 1; page 2, fig. 1 and page 26, fig. 6).

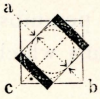
Fig. 1.



§ 4. The curved form results from inversely putting together two quadrants (fig. 1 and page 26, fig. 7).

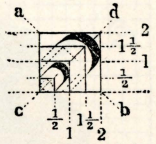
§ 5. The original form of the semicircle is defined by the square standing on its corner, the two sides of which below at the left hand and above at the right hand mark the direction of the down strokes, the two other sides giving the direction of the joinings (fig. 2 and page 2, fig. 1).

Fig. 2.



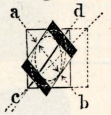
§ 6. As the sides of the square, standing on its corner, mark the general rectangular position of the curved down strokes to the joinings, so the outer large square encompassing the other, forms the scale for the normal size and breadth of the characters, and the diagonal c d marks the direction of the joinings (fig. 3 and page 1, fig. 1).

Fig. 3.



§ 7. If the writing is wanted of the same size, but somewhat narrower, a rectangle must be supposed instead of the square. By the more slanting diagonal, the joinings more nearly approach the perpendicular direction, and the round lines assume an elliptical form (fig. 4, see page 25 and note page XVIII).

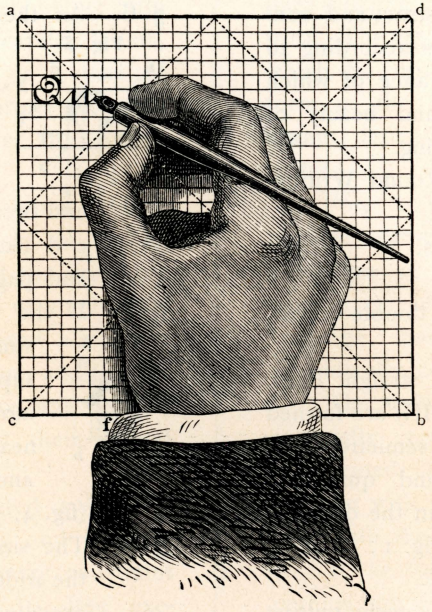
Fig. 4.



§ 8. The size and thickness of the writing depend on the width of the pens, and cannot arbitrarily be executed by means of the same pen, without distorting the regular form of the characters (§ 11).

§ 9. A rectangular position of the book or paper, the erect carriage of the upper part of the body, and a careful cleaning of the pen, are indispensable conditions. Any tiresome exertion, such as heavily leaning on the left arm, or leaning the chest against the writing desk, is to be avoided. The writing should be done not rapidly, yet with ease.

Directions for holding the pen



1. Arch your hand with its half closed fingers so, that the tips of the fingers form a straight line.
2. Hold the pen so, that it may lie before the third joint (next to the knuckle) of the forefinger and its plane e (page 28) before the nail of the middlefinger, and be easily held in this position by the tip of the bent thumb and the bent fore-finger.
3. Bend your little finger under the hand, and by lifting the wrist at „f" put the pen upon the paper in such a manner, that you are able to draw a fine line (joining) with both nibs of the pen in the direction of the diagonal c d of the outside square (see also page 1 fig. 1).
4. The pen-holder must not stand perpendicular, but towards the right hand be approximately in the direction of the diagonal a b of the outside square, with about 45 degrees inclination to the plane of the paper, and it is essential that the penholder should rest loosely in the hand. (See explanations to page 28.)

If at the commencement this manner of holding the pen, pretty nearly corresponding with the natural position of the fingers, which is necessary to a comfortable and correct execution of Round Writing, may cause some difficulty, as all work will to which we are unaccustomed, it is still well worth the trouble, as forming the key to the most beautiful and common ornamental writing.

A correct, easy, and uniform holding of the pen, attentively observing the writing-effect of the broad pen-nibs, as well as the use of good, easily flowing ink and careful cleaning of the pens, are the principal conditions which must absolutely be observed.

SPECIAL EXPLANATIONS

PRELIMINARY OBSERVATIONS

All exercises on pages 1—25 should be executed with a No. 3 pen. The occasional employment of a No. 30 double pen, corresponding in width with the No. 3 pen, is also to be recommended, as the strokes made by a double pen show more distinctly every deviation from the regular holding of the pen.

It is always necessary, before beginning the exercises, to compare attentively the explanation of the page in question with the writing copies.

The letters in outlines (open letters), not to be confounded with the double letters on page 28, are intended to be traced and to guide the pen in the first exercises. Thereby any deviation from the form and any incorrect or unsteady holding of the pen can be easily detected.

The lines on which to write, are marked by a × on the lithographed sheets.

A. METHOD-EXERCISES

Page 1.

1. The outside square. See § 6.
2. The diagonal c d of the outside square, marking the direction of the joinings, is written by means of both nibs of the pen.

   § **10.** *Rule.* All strokes, light or heavy, are written by means of the whole width, and never by means of only one edge of the pen.
3. Perpendicular strokes must be written without any pressure.

   § **11.** *Rule.* All heavy strokes are formed with the whole width of the pen, without any special pressing, care being taken only, to move the pen closely over the paper.

4. and 5. Perpendicular strokes with joinings (see § 15).

Page 2.

1. Formation of the semicircle, i. e. the Round Writing circle, out of the square standing on its corner, by rounding off its edges.
2. Lower semicircle in double size (single size see page 3, fig. 1—4, three and fourfold size page 18 fig. 1).

   § **12.** *Rule.* All strokes are executed with an unaltered direction and position of the pen-nibs. From this it follows that all joinings and

the ends of heavy straight lines have a parallel direction. The gradual lessening of the curves comes of its own accord, if only the pen follows our directions.

3. Prototype of the upper semicircle of double size.

Note. The surest way of becoming familiar with the peculiar structure of the letters, as also with the position of both, the heavy and fine strokes, will be, to copy their prototypes.

4. Upper semicircle of double size.

5. Prototype of the Round Writing circle.

6. Circle, formed by semicircles of double size; is to be formed by one stroke beginning at ×.

§ **13.** *Rule.* The Round Writing pen writes also backwards, in consequence of its short, wide point, and therefore all letters in the forming of which it is not absolutely necessary to lift the pen, are written at one stroke only.

Page 3.

1. Prototype of the upper semicircle of single size.

2. Upper semicircle of single size.

3. Prototype of the lower semicircle of single size.

4. Lower semicircle of single size.

5. Prototype of the upper and lower semicircles of single size in connection with a perpendicular straight line.

6. Origin of the perpendicular and horizontal double curves.

7. Horizontal curved line.

8. Perpendicular curved line.

B. SMALL CHARACTERS

What purpose does the prototype of the characters serve? See „Introduction" and note to No. 3 page **2**.

Page 4.

1—6. First scale characters (§ 18[b]).

§ **14.** There are first, second, and third scale characters.

§ **14**a. The height of each scale must be in conformity with the thickness of the strokes, i. e. the breadth of the pen-nibs.

§ **14**b. Where the transition from the connecting to the heavy stroke, and vice versa, is not effected by means of a roundish point, but with a sharp, as for inste. is the case with the upper part of i, u, and the lower part of m n etc., particular attention should be paid to holding and moving the pen in a quiet and steady manner, so that the

aforesaid upper or lower part of the heavy stroke may remain in the same direction with the connecting stroke. (See page XVI, fig. 5).

§ **15.** *Rule.* When joining the perpendicular strokes with the letters following them (in i, u etc.) which end on the writing-line, it requires a rounding turn to the right to reach the diagonal of the adjacent square, without going beyond the writing-line. This should be executed without altering the position of the pen. By this the heavy strokes get a short, round base, which is one of the principal beauties of Round Writing, and which requires to be executed with great care. In executing carefully the rounding base of the letters, it is possible to rest the hand, in order to recommence writing with a new impulse.

§ **15a.** In many small characters (n, m etc., also the capital M), the rounding mentioned in § 15 is in an inverse position. Here it forms the turn, from the diagonal to the perpendicular stroke within the adjacent square, and requires the same care in executing.

Page 5.

1—3. «First and half the second scale letters»; first the joining ending with a quadrant is to be drawn (§ 17).

4—6. Correct formation of the semicircles in single size into a so-called loop, which forms the top or bottom of many small characters, and also appears in some capital letters, cannot be too much recommended (page 3, fig. 1—5).

§ **16.** *Rule.* The semicircles, like all single strokes, are to be written clearly, i. e. they must be always separated from the annexed stroke by a light joining, unless a direct connection is required by the structure of the characters.

7—10. An exercise in writing. The dot on i is not to be made before the entire word has been written.

Page 6.

1—3. «Third scale letters».

§ **17.** *Rule.* All characters, with the exception of the small d and t, have the *whole* height of the first, second, or third scale.

4. The bottom is formed by three quarter of a semicircle in double size, and therefore is obtuse on one side.

5. The base of the f must be linked to the letter that follows.

6—8. See §§ 15[a] and 16.

Page 7.

1. Prototype of the circle in double size or of the first scale circle.

§ **18.** If the circles or semicircles are constructed in a square within half the first scale height, they are called single size ones; if they are constructed within the first scale, first and half the second scale or second scale, they are called double, triple or quadruple size (page IX, fig. 3; page 26, fig. 6; §§ 24, 24[a] and 24[b]).

§ **18**a. The size of the curved lines is defined (§ 2) by the size of the semicircles. The distance of the parallel lines, between which the four curved lines are formed, corresponds with the diameter of the four semicircles (page 26, fig. 7 and 8).

§ **18**b. The straight lines of Round Writing have a height or length of half the first scale, first scale, first and half the second scale, and second scale (page 26, fig. 9).

2. and 3. Circle in double size or first scale circle.

4. Prototype of c.

5. Analysis of c.

6. Semicircle in double size and quadrant.

7. Prototype of e.

8. Analysis of e.

9. Semicircles in single and double size.

Page 8.

§ **19.** *Rule.* In the small a, q, g, x and capital X and A, in which ground strokes join one another, the latter must not seem as if appended, but one must run entirely into the other.

1., 4. and 6. Prototypes of a, q and g.

2., 3. and 5. Circles in double size and perpendicular lines.

§ **20.** *Rule.* The perpendicular lines in a, q, g, y, and capital A begin with a little curve.

7. Circle in double size, perpendicular stroke, and semicircle in single size.

8. Circle in double size, perpendicular stroke, and three quarters of a semicircle in double size.

Page 9.

1. Prototype of x.

2. Semicircles in double size and quadrants (§ 19).

3. Prototype of r.

4. Semicircle in double size and one quadrant

5. Perpendicular stroke and horizontal double curve.

6. and 7. Writing exercise.

Page 10.

1., 4. and 8. Prototype of p and h.

2. Perpendicular stroke and semicircle and quadrant in double size.

3. Perpendicular stroke, the bottom is formed by three quarters of a semicircle in double size.
5. Perpendicular stroke, semicircle in single and double size, and one quadrant.
6. Perpendicular strokes.
7. Perpendicular strokes and one semicircle in single size.
9. Perpendicular strokes and semicircles in single size (§ 15[a]).

Page 11.

Writing exercise.

Page 12.

1., 4. and 6. Prototypes of v and w.

2., 3., 5., 7. and 8. Sufficiently illustrated by the prototype. W is a compound of two V's; the middle joining must only be half the first scale, as otherwise the letter would become too broad.

Page 13.

Writing exercise.

Page 14.

1., 3., 5. and 7. Prototype of b, d and s.

2. Perpendicular stroke, semicircle in single size, and one quadrant.

4. Semicircle in double and quadruple size. As the diameter of the large semicircle lies deeper (nearer the base), than the diagonal of the second scale square, this letter does not reach the whole height of the second scale (§ 17).

6. Semicircle in double size and two quadrants in single size.

8. Illustrated by the prototype.

Page 15.

1., 3., 5. and 7. Prototype of k, z, and &.

2., 4., 6. and 8. Sufficiently illustrated by the prototype (§ 16).

9. and 10. Writing exercise.

C. FIGURES

Page 16.

The form of the figures may be understood from the prototypes and the writing copy.

§ **21.** The figures are first and half the second scale on account of their generally complicated form, and in order to allow greater distinctness. The first and half the second scale forming a particular size, the single semicircles are of another size than in the characters, but are in the same proportion to one another and are formed according to the same rule.

A retrospect of what has been learnt, its appreciation, and removing the causes of any possible faults, is necessary in every study. As known by experience, the faults in Round Writing mostly consist in the incorrect execution of even those strokes, which are considered the characteristic beauty of the writing, and which can be easily made, if the rules are strictly adhered to.

Thither belong:

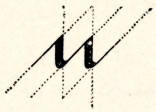
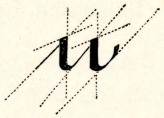
Fig. 5.  , incorrect execution: Fig. 6.  , cause: pressure of the pen and unsteady holding of the pen (see §§ 11, 12, 14^{b} and 15).

Fig. 7. , „ „ Fig. 8. , „ : timidity in drawing the pen into the semicircle filled with ink (§§ 19 and 20).

Fig. 9. , „ „ Fig. 10. , „ : the perpendicular stroke begins too soon and is drawn too long (§ 16).

Fig. 11. , „ „ Fig. 12. , „ : non-observance of § 1, according to which Round Writing is no common writing, but a construction of figures.

The fault mentioned in fig. 12 is the most important, being less a question of correcting slight inaccuracies, than of guarding against an inveterate custom incompatible with Round Writing. By this custom little care is taken in forming the upper loops of long letters, for instance in the small «h» of the English current hand, and the whole attention is directed merely to the down stroke. In learning Round Writing one is very much inclined in the beginning to follow the same style and thus to neglect the formation of the loops, which is of great consequence to the beauty of the style. It is another prejudicial custom, to give to all thick lines (ground strokes), consequently also to semicircles, by way of pressure, a decided inclination downwards, though they are to be constructed without any pressure, after § 3.

Drawing the figure of the small «h» (fig. 11) there is only to be considered, as with all the other characters, its construction out of the different component parts, exactly according to the rule for the proper holding of the pen, and to pay attention to every single stroke. Then it is a matter of course, that the perpendicular stroke is only to begin, where the semicircle of the loop ends in a fine line and that the thickest part of the attached semicircle, as indeed all the semicircles of the writing, has to be in the middle of two lines, lying in the direction of the joinings.

To look for other faults and to avoid them, is left to the pupil.

As the beauty of the whole always depends on the correctness and harmony in the proportions of the single parts, Round Writing, if it is to attain its aim as an ornamental writing, requires a careful formation of the single parts, i. e. a constant observance of the easy rules for the formation of the few fundamental strokes.

D. CAPITAL LETTERS

As in the small letters the circular lines are predominant, so in the capital letters the spiral lines.

All capital letters with the exception of the third scale letters F, G, J and Y are second scale ones.

Having practised the first 16 pages, the form of the writing ought already to be understood, and therefore, to promote independence in the writer, no further explanation is given for the single strokes of the capital letters, which besides are sufficiently explained by the prototype.

The instructions for holding the pen, as well as §§ 11 and 12, must be rigorously observed.

Page 17.

4. The cross line cuts the circular line, where the semicircles meet and form a fine line.
   § 22. *Rule.* To cross two heavy strokes is contrary to the rules of art, and could hardly be executed, because the ink would run together. It is never done in the whole writing, the cross-line in the capital X being the only exception.
6. The perpendicular stroke begins with a small curve (§ 19 and 20).

Page 18.

1—12. Constant attention will be required to delineate the single parts of the capital letters in a proportionate manner.

Page 19.

6. See § 15[a].
7. See §§ 19 and 22.

Page 20.

1—8. § **23.** *Rule.* The straight lines of the capital letters 1—8 begin and end with a curve.

§ 16 is repeatedly reverted to.

T and F are the only letters with horizontal straight lines.

Page 21.

6. and 7. Particular attention must be paid to uniting the head of the second part of the capital H in a roundish and distinct manner with the perpendicular stroke.

Page 22.

1—6. The letters U, V, W and Y originate from the same prototype.

Page 23.

See §§ 4 and 13.

7. and 8. The curved line «a» is formed by one quadrant of double and one of quadruple size. In the middle of the curved line «b» a part is put in to obtain the necessary size and height.

Page 24.

Writing exercise in normal letters.

Page 25.

Writing exercise in compressed letters.

Note. Writing with a steeper direction of the joinings may not only be done more comfortably, but also more beautifully than writing in normal spacing because in the former the fingers can better remain in their natural position, and by the closeness of the heavy strokes the writing seems always fine and elegant.

E. SUPPLEMENTARY EXPLANATIONS OF THE SYSTEM

Page 26.

Size and thickness of the strokes correspond with pen No. 2.

Fig. 1. First scale circle, constructed according to § 18; the normal height is attained.

Fig. 2. Second scale circle, constructed according to § 18; the normal height is not attained.

Fig. 3. Spiral line, consisting of four different semicircles corresponding to § 18.

§ **24.** The larger semicircles, if constructed exactly according to § 18, do not attain the normal height, as figs. 2 and 3 show. Hence follows that the difference between the normal height and the height of the circles constructed according to § 18, progressively increases, because the same pen-breadth is not sufficient to produce such a thickening of the round form, as would touch the sides of the square.

Fig. 4. § **24**a. Persisting in forming the capital letters by semicircles, corresponding in size with the system, and lengthening the round form upwards and downwards to the normal height, as fig. 4 shows, produces a too slender form therefore it is not to be recommended.

Fig. 5. and 6. § **24**b. *Rule.* In order to obtain the normal height of the round forms in large writing, in preserving the circular form, the fundamental square must be imagined enlarged (fig. 5), and according to that the diameter or the size of the subordinate semicircles is defined (fig. 6, and § 3).

Note. As there is, in the largest circles of the writing-size (pen No. 3) in the exercises pages 1—25, scarcely any distance from the sides of the square, forming the normal height, the theory off §§ 24, 24[a], and 24[b] is excluded from the practising-system for the sake of greater simplicity.

Fig. 7. Formation of four different perpendicular and horizontal curved lines, corresponding to four different semicircles, by putting together the quadrants inverted (§ 4).

Fig. 8. Succession of the horizontal curved lines (§ 18[a]).

Fig. 9. Succession of the perpendicular straight strokes according to their height (§ 18[b]).

§ **25.** There are no other fundamental strokes in Round Writing, but which figs. 5—9 show.

F. CAPITAL ALPHABET

Size and thickness of the strokes correspond with the pen No. 2.

§ **26.** *Rule.* Several letters of the alphabet show a freer form, and in the single semicircles of the spiral lines there are deviations from the systematical size. This liberty may be allowed as far as it is limited by proportion and rule, for current-writing, permits of absolute subordination to given rules as little as natural language (see „Introduction").

The letters P, B, R, H and X may also be written at one stroke, in a form mostly corresponding with the letters of common current-hand. Size and thickness correspond with the pen No. 3.

Page 27.

G. SMALL ALPHABET

H. FIGURES

I. PUNCTUATION AND THE MOST USUAL ABBREVIATIONS

Size and thickness of the small letters and figures correspond with the pen No. 2, and those of the punctuation and abbreviations with the pen No. 3.

§ **27.** All the strokes of the punctuation, letters, and figures are made without altering the holding of the pen (§ 12). The cross-lines in ℔ and ℒ are the only exception.

§ **28.** *Rule.* The ends of the horizontal straight lines, made with the help of a ruler, have a perpendicular direction, but those made with a free hand, have the direction of the diagonal c d of the square (see page 1, fig. 3 and page 20, fig. 6 and 7).

Page 28.

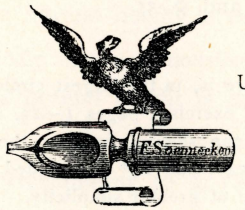
Natural size of the nine different Round Writing and parcel pens with the normal writing sizes for the several widths of points.

The tips of the steel-pens slope to the right which greatly facilitates the easy holding of the pen in writing. This slope of the tip explains the deviation toward the right between the direction of the pen-holder and the diagonal, which may be seen on the representation of the holding of the pen (page X).

The double pens are used like the single ones, so that they draw with both tips only one fine line (the joining), in the direction of the diagonal c d of the square (page 1, fig. 1). No line is written by means of only one of the two tips. Where it seems to answer the purpose, the open writing may be ornamented with points, lines, or colour.

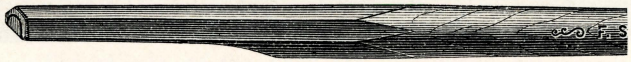
N.B. The publishers consider it to be in the interest of the public to mention here, that the genuine SOENNECKEN Round Writing pens are stamped with the name of the inventor F. SOENNECKEN, and that in addition all the boxes bear the trade mark as protected by law.

TRADE-MARK



UNDER LEGAL PROTECTION

A pen-holder No. 501 entirely of wood may be recommended.

No. 501 

As different pens are necessary for the diverse sizes of the letters, it is advisable to have a special holder for each width of pen.

Pages 29—32.

Examples of the great and universal adaptation of Round Writing, and for writing copies.

For Round Writing Painting on glass, wood, or other material, not qualified to be covered with pen-writing, or for extraordinary large writing, which must be quite correct and yet, owing to its size, cannot become sufficiently correct and fine, the four single semicircles and straight lines of page 26, fig. 6 and 9 may be cut out in tin or thick paper, and conveniently used for models. The thickness of the strokes corresponds with half the diameter of the smallest semicircle for every normal size of writing (§§ 3 and 18).

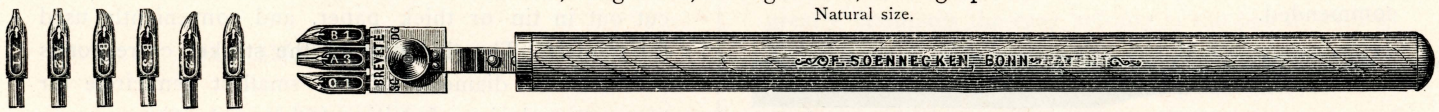
The two appended ruled sheets are a scale for upright as well as sloping writing with pens of different width, and may at the beginning be used as an expedient.

He who carefully executes the exercises on pages 1—25, and attentively considers the rules and explanations, will exactly know the peculiarities of Round Writing, and be able to write it correctly and without any artificiality.

Writing and Drawing Instrument

for Architects, Engineers, Draughtsmen, Lithographers.

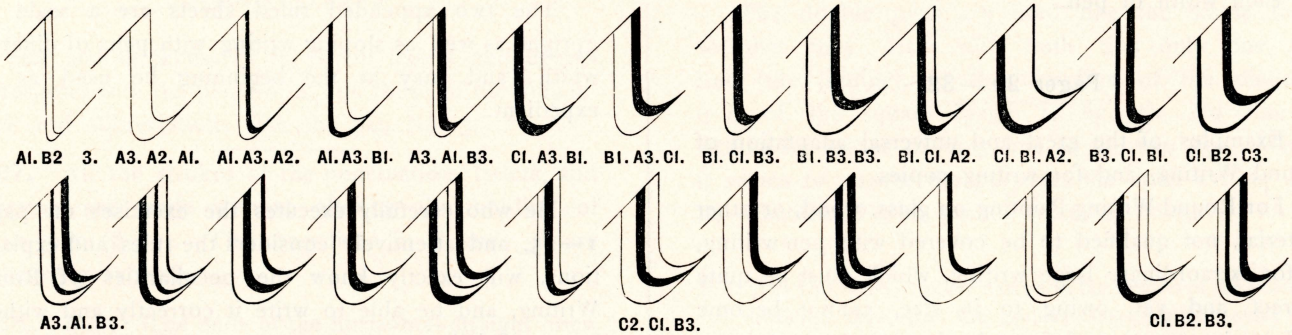
Natural size.



Example of variations:

The lines of a variation are all written at one stroke.

The letters and numbers mark the kind of pens, the line (—) one vacant place in the instrument.



Lines of edges.
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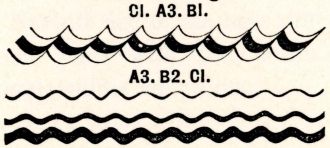

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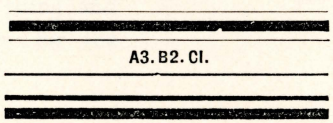

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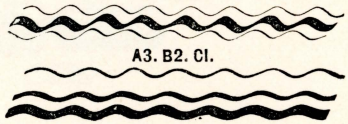


Remarks on the Use.

1. The Writing-Instrument consists of a pen-holder, into which two or three pens may be inserted side by side, and thus two or three strokes may be produced at one operation.
2. The jaws of the Instrument are opened very slightly by means of the screw, and the pens selected for the purpose are inserted in such a manner that *the points form a straight line*, after which the screw is tightened.
3. The shanks of the pens are introduced between the jaws to about $^3/_4$ of their length; the pens are moistened with the lips before use, being dipped to half their length in the writing fluid, so that the latter shall not get between the jaws as it might, by drying, disturb the exactness of the Instrument.
4. It is desirable to avoid inks which corrode, as they injure the pens and the screw.
5. If each pen is filled with a different coloured ink, two or three colours can be produced at one operation.
6. The space between the strokes can be filled up according to fancy by lines, points, or colour.
7. The Instrument is to be used in the same way as the Round-Writing-Pen, i. e., the direction in which the pens are to travel over the paper remains the same in all cases, and should not lean to the right more than in the diagonal *a b*, in the square here given

8. The Instrument can be used not only for executing Round-Writing, but also for other kinds of ornamental writing — Old English, Gothic, and other fancy scripts — in a more easy and graceful manner, and in less time than with other instruments.
9. With this Writing-Instrument, and the nine pens accompanying it, 144 different double strokes, and 504 different triple strokes, can be written. This large variety is shown to be accomplished by the following formula:
   a) If m (= 9) elements are given, and these are varied in doublets, without repetition, the number of possible variations is m (m — 1) (= 9 × 8 = 72). But as the instrument has three receptacles, positions 1, 2 can be combined with 1, 3, hence the sum of the double variations is 9 × 8 × 2 = 144.
   b) If m (= 9) elements are given, and these are varied in triplets, without repetition, the number of possible variations of the triple strokes is m (m — 1) (m — 2) (= 9 × 8 × 7 = 504).
10. Supposing there be a double number of the 9 pens, the number of possible variations would be:
   a) double strokes $m^2 2$ (= 9 × 9 × 2 = 162).
   b) triple strokes m^3 — m (= 9 × 9 × 9 — 9 = 720).

The total of the possible double and triple strokes would therefore amount to 882, of which however some, in consequence of the slight difference in the breadth of the points of the little pens, would present nearly the same outline.

F. Soennecken

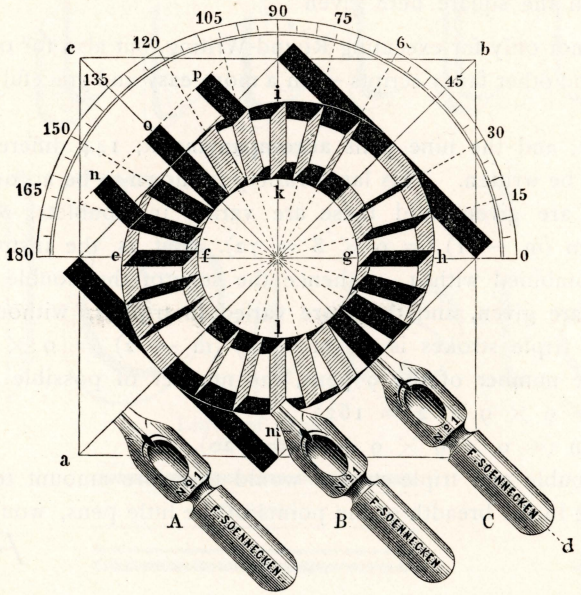
Sliding Inkholder for Indian Ink, Colour and Autographic Ink.

Separate:

In combination with a round-writing pen:

This Inkholder has a double purpose: it carries, in combination with the pen, eight times the quantity of ink, and it renders possible writing with thick and greasy inks. For the latter purpose the writing fluid is filled in by means of another pen between pen and *upper* tongue. The bottom side of the pen, where the ink usually is, must be dry. In writing, it should be avoided to draw the pen backwards.

F. Soennecken's Round Writing Pen.



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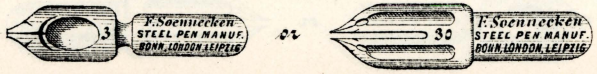

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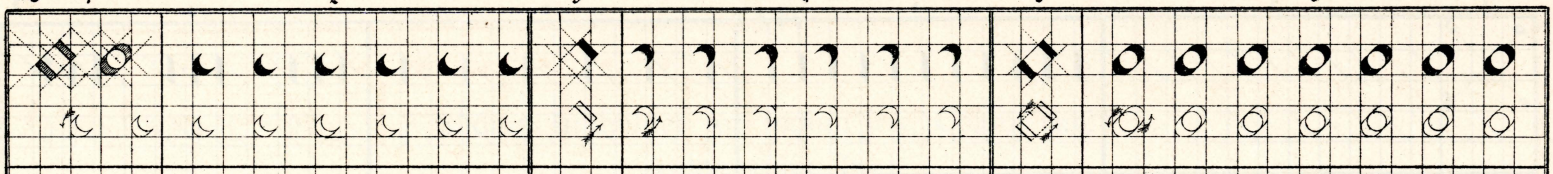

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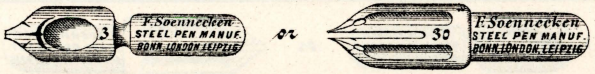

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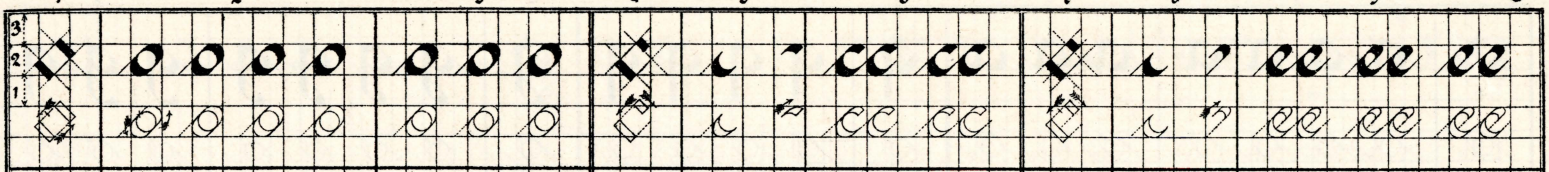

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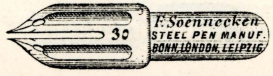

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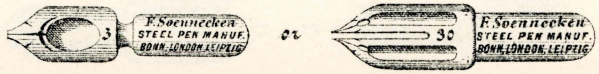

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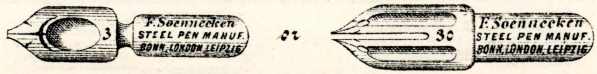

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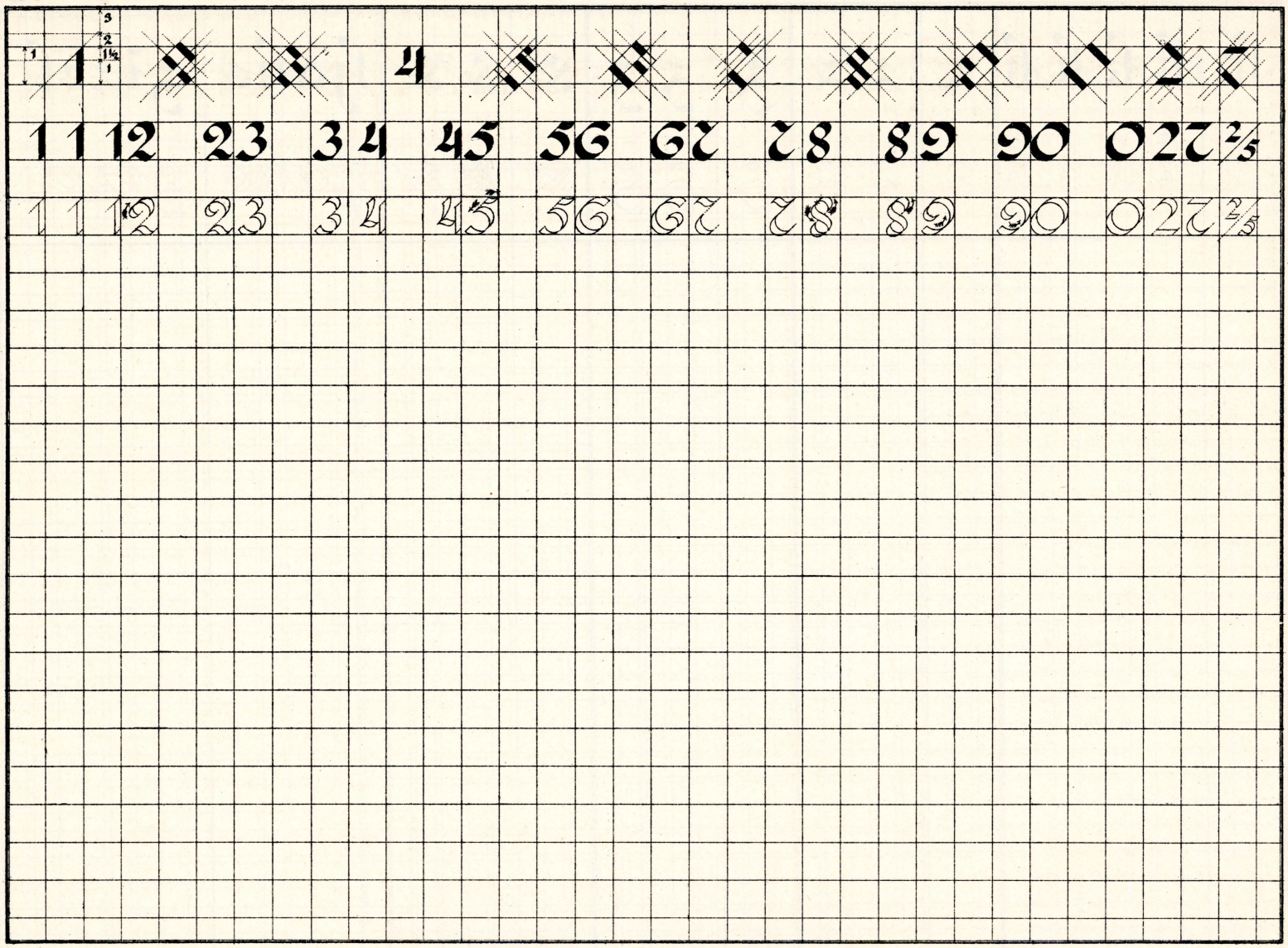

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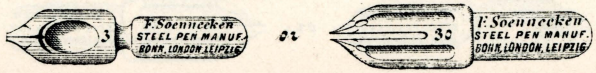

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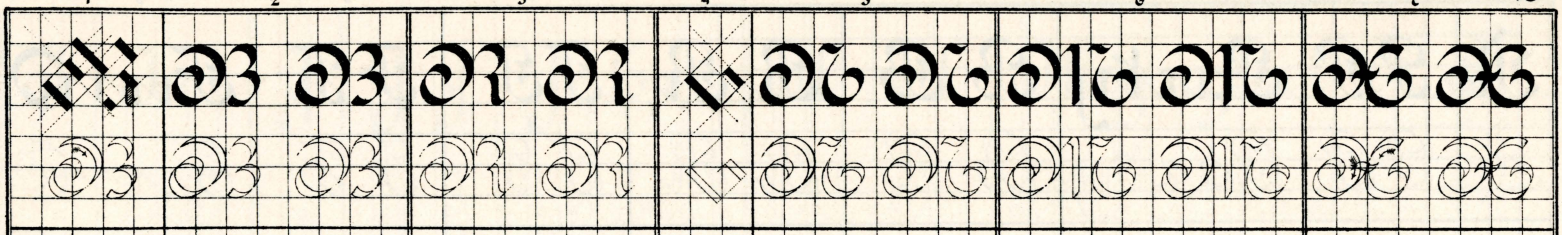

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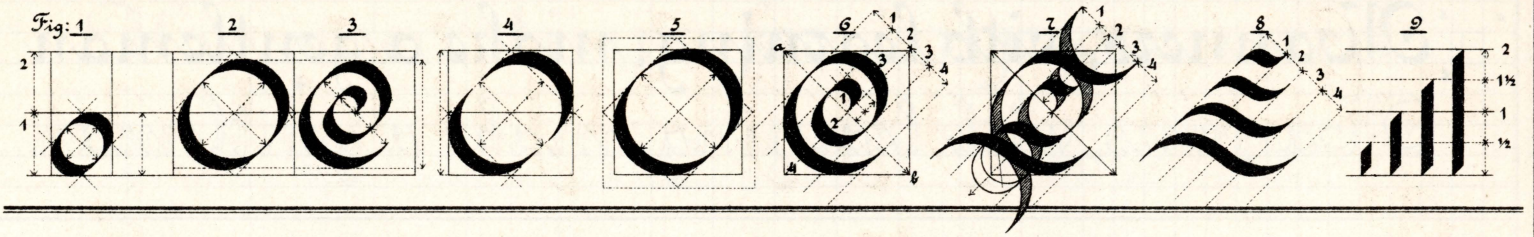

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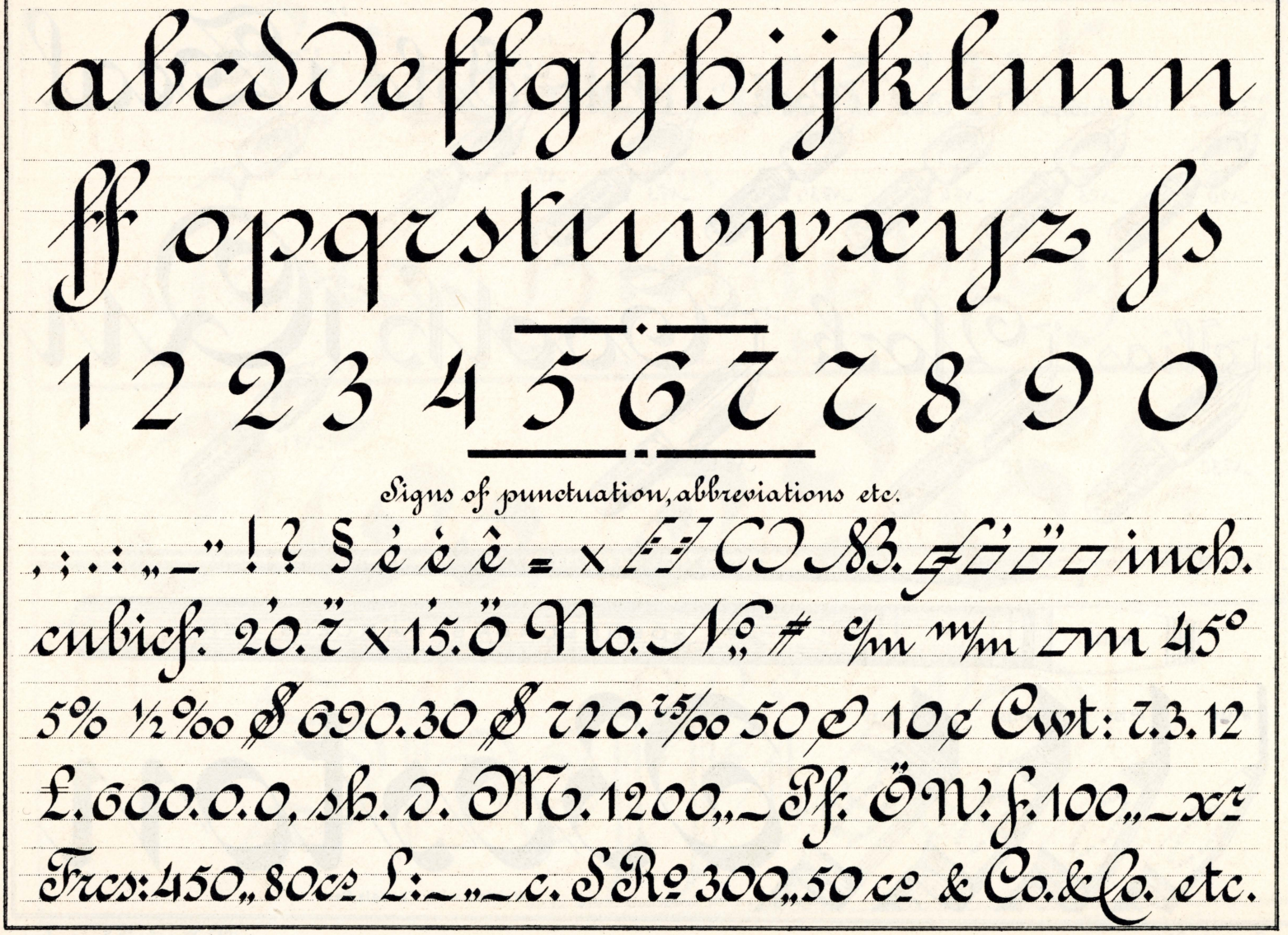
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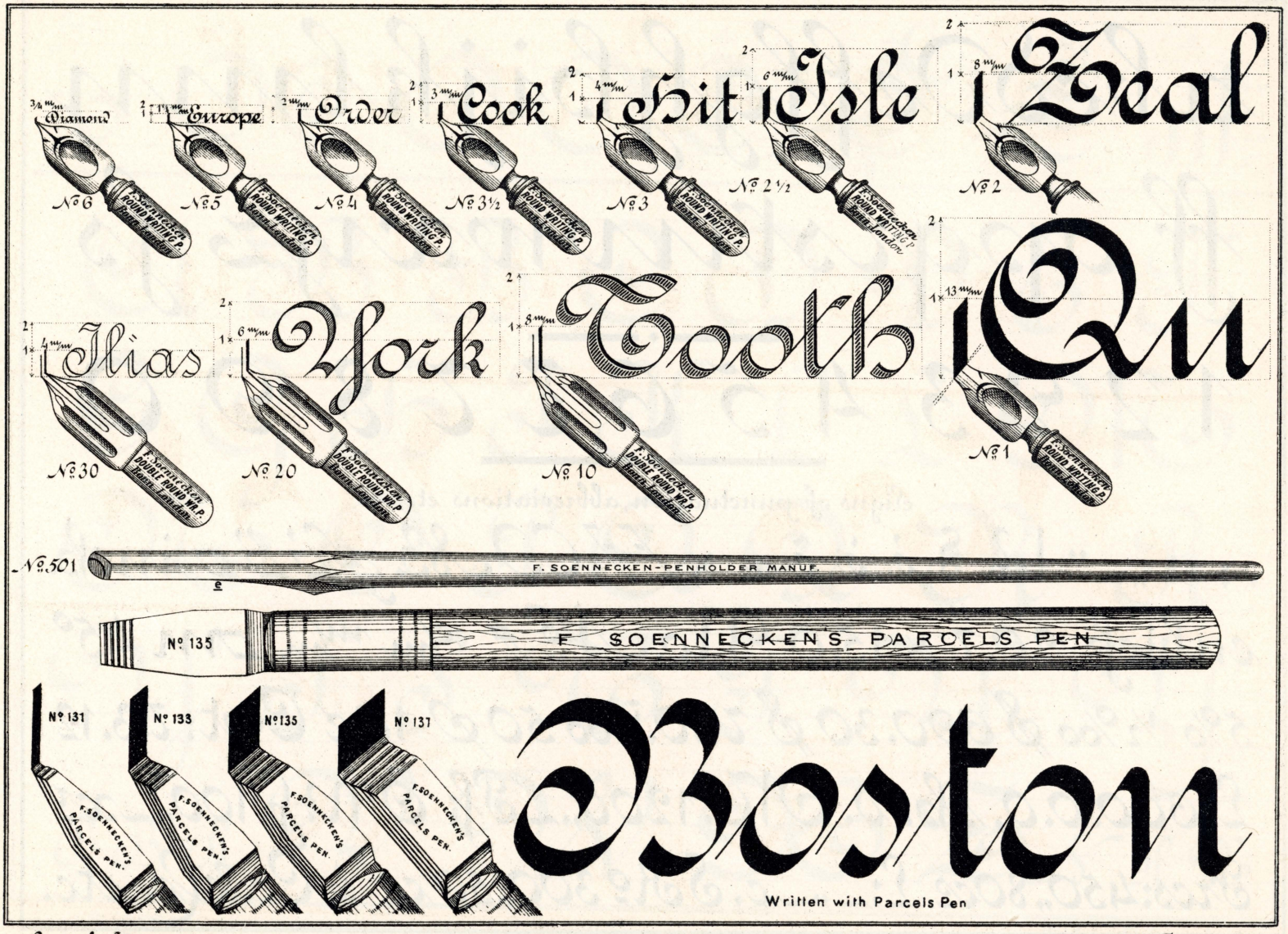

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Shakespeare
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Julius Caesar
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Broadway Style

There is a tide
in the affairs
of men,
Which, taken at
the flood, leads
on to fortune;

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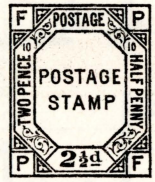

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Omitted,
all the voyage
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Is bound in
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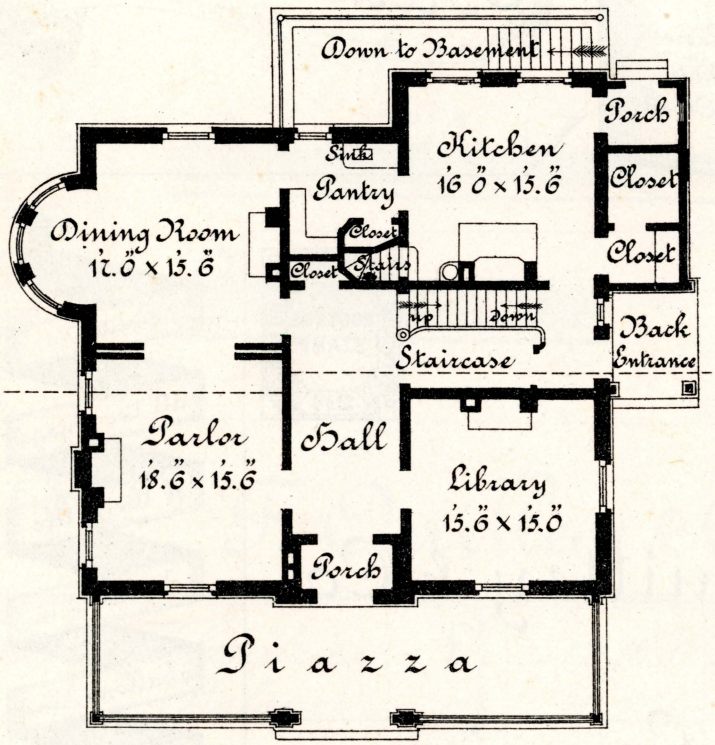

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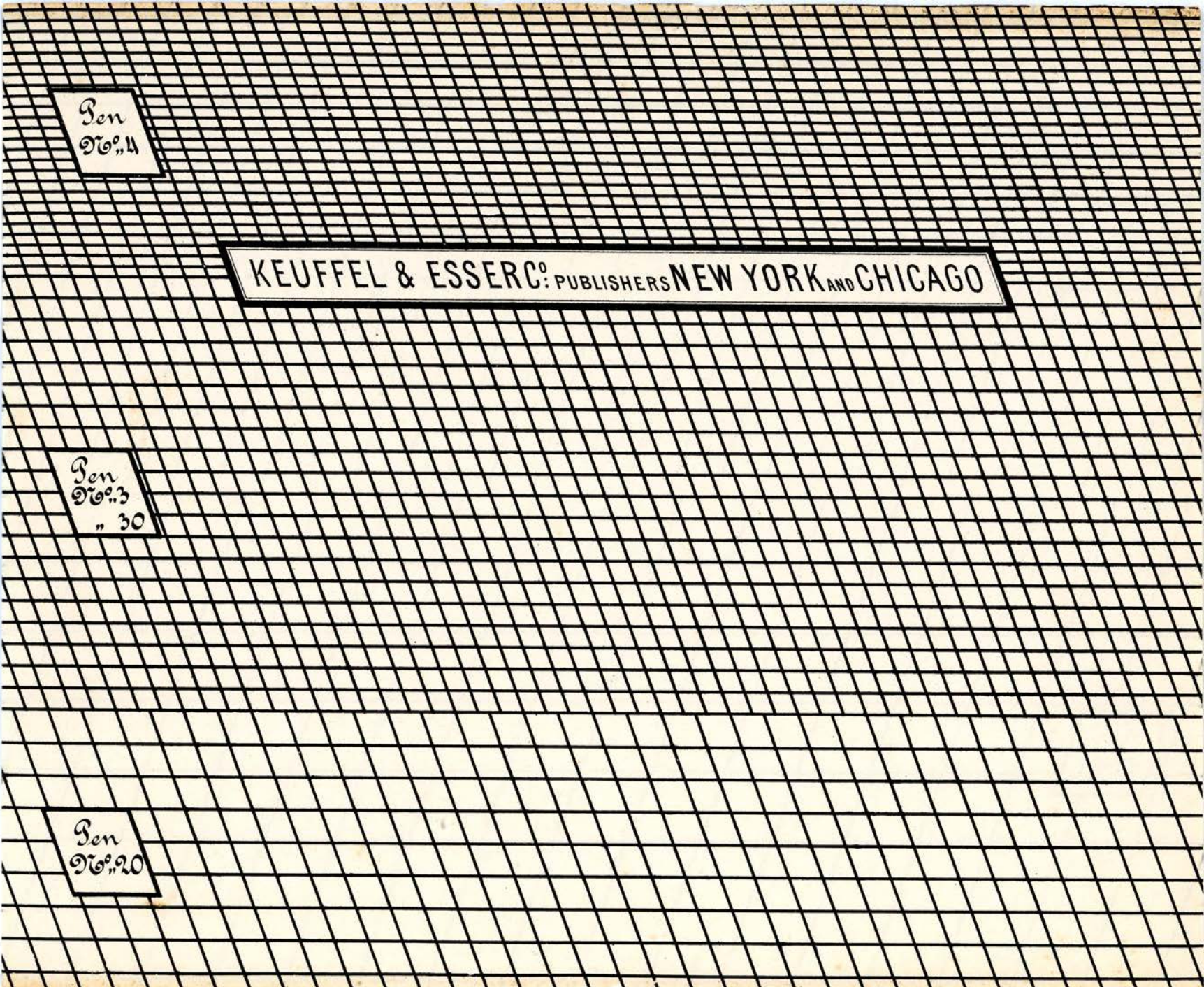
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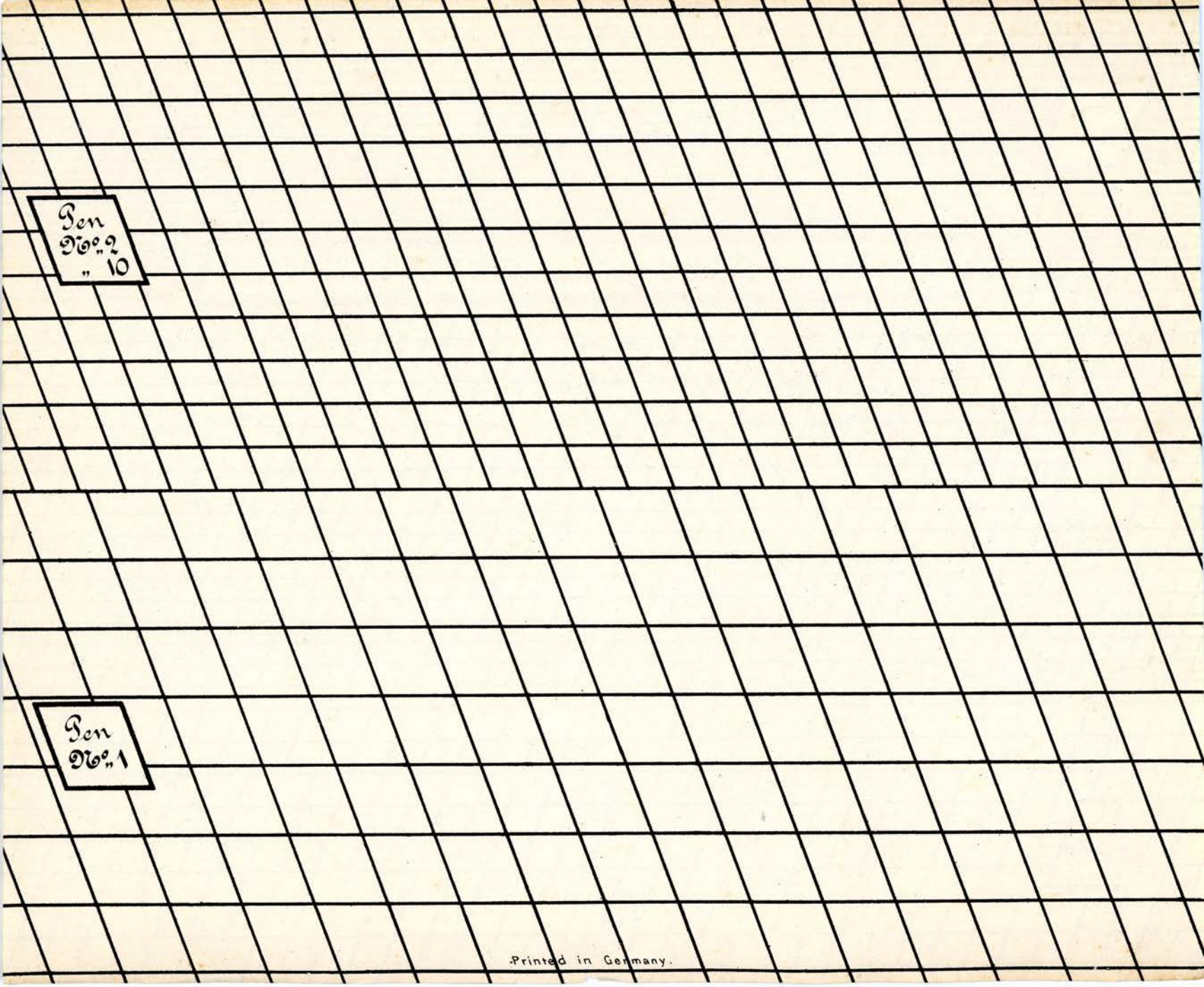

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